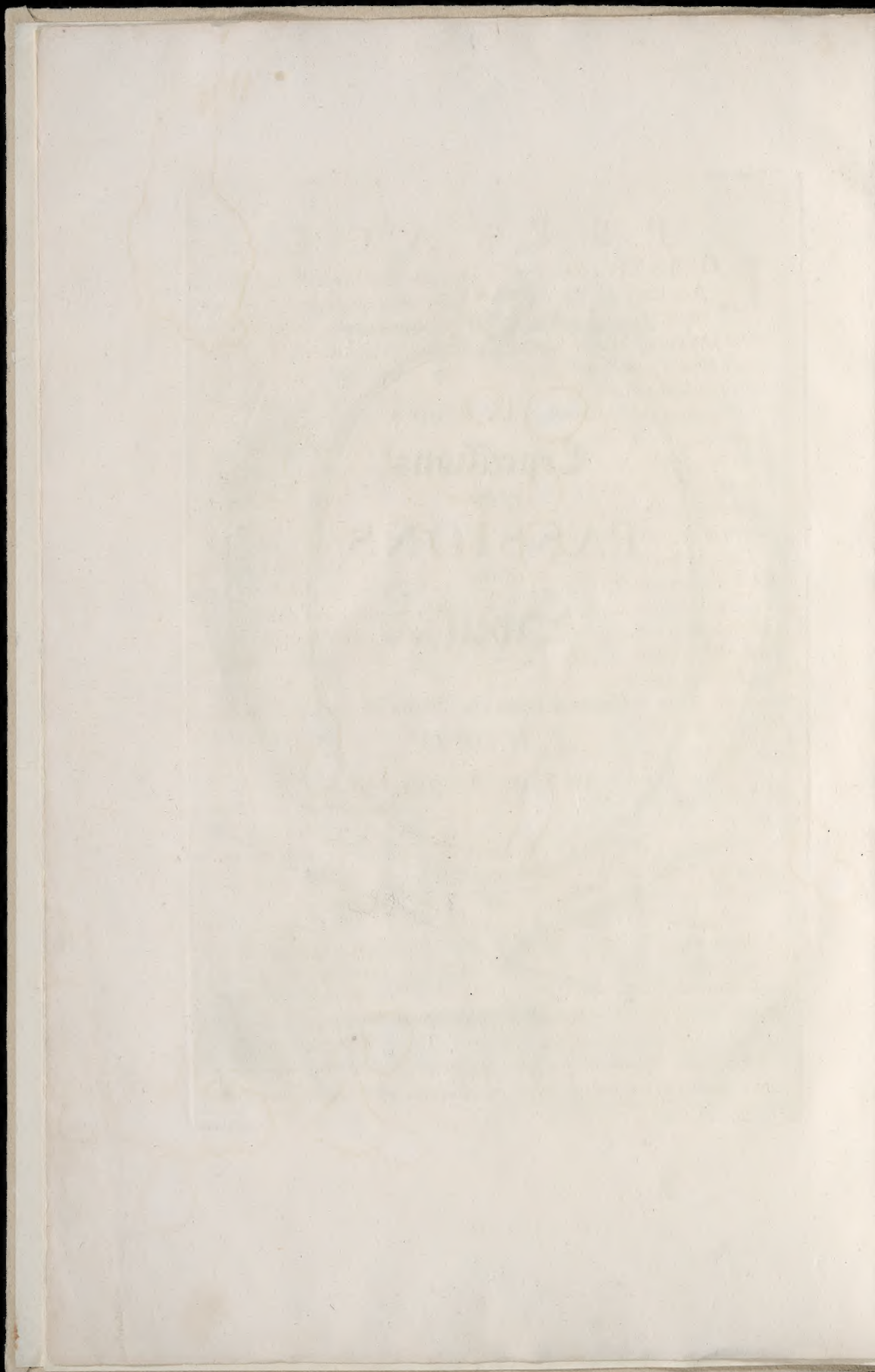


LONDON:

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## P R E F A C E.

**L**OUIS XIV. KING of FRANCE, having established the Royal Academy of Painting and Sculpture, to perfect those noble Arts, found Illustrious Men in France, who, to promote the great Designs of HIS MAJESTY, assisted by the Advice of Monf. COLBERT their Protector, instituted Assemblies and Conferences, in which they established sure Rules to form the Disciples of this Academy.

We shall not here relate the Advantages this Establishment has produced; the Works of the excellent Masters that have been bred in it, who have enriched France, and all Europe, and rais'd the Admiration, and even Jealousy of their Neighbours, sufficiently prove what the noble Emulation of an ingenious People can do, when it is supported by the Regard and Favour of a Prince.

Amongst the Discourses that were made by Monf. LE BRUN, first Painter to the King, and Director of the Academy, we have taken that where he treats of the Expressions of the Passions of the Soul; wherein he says, (according to the Principles of ancient Philosophers,) that Passion is a Motion of the Soul, residing in the sensitive Part, and makes it follow what it thinks good, and fly from what it thinks hurtful. He says also, that what causes any Passion in the Soul, causes particular Motions of the Body, the chief of which he describes.

Then, he supposes that the Soul receives the Impression of the Passions in the Brain, and feels the Effects of it at the Heart; and that as the Brain is the Part of the Body where the Soul more immediately exercises its Functions, so the Face is that where it more particularly shews what it feels; for this Reason it is called the Mirror of the Soul.

He divides the Passions into two Kinds: The Simple, and the Compound; of which the first is made by the Appetites of Desire; the second by those of Aversion. This is the Order he follows: He observes in general, That the Eye-Brows express more than every other Part the Impression of the Passions; then the Eyes, the Mouth, the Nose, and the Cheeks. This is what this Illustrious Author has expressed by several Sketches of Heads, which are here faithfully copied; with an Abstract of the Discourse that belongs to each of them.



THE HISTORY OF THE  
KINGDOM OF GREAT BRITAIN  
AND IRELAND  
FROM THE DEATH OF  
CHARLES THE SECOND  
TO THE PRESENT  
BY JOHN HUGHES  
OF THE MIDDLE TEMPLE  
ESQ.  
IN TWO VOLUMES.  
THE SECOND.  
LONDON: Printed by J. KNEELAND, at the  
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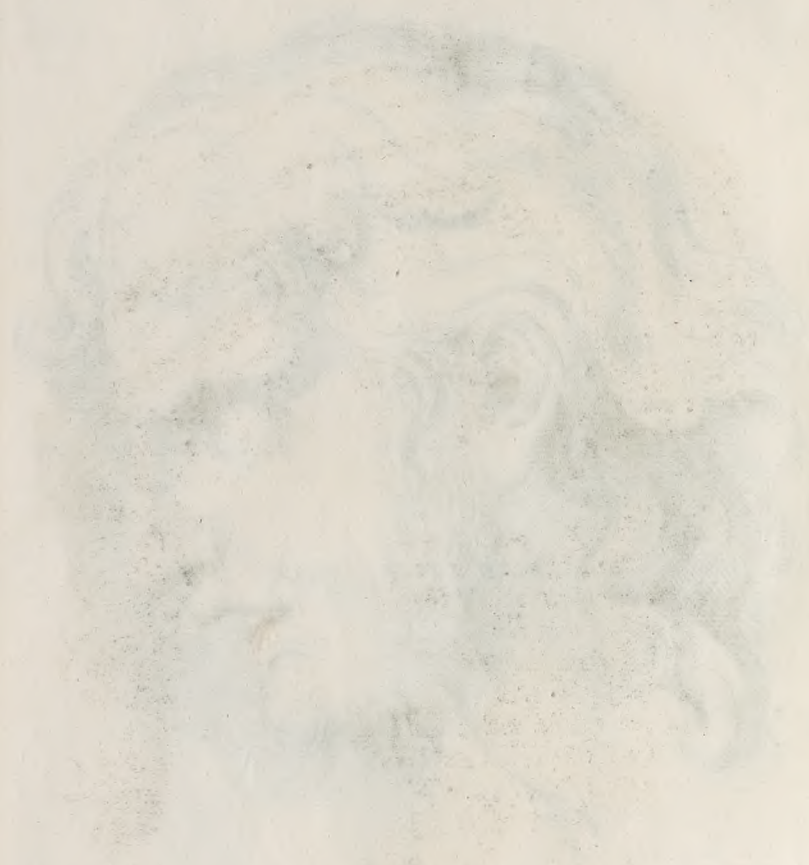
ATTENTION.

3



*The effects of attention are to make the eye-brows sink and approach the sides of the nose, to turn the eye-balls toward the object that causes it, to open the mouth, and especially the upper part, to decline the head a little, and fix it, without any other remarkable alteration.*

DELIBERATION



THEY HAVE BEEN CONSIDERED AS THE MOST  
IMPORTANT PART OF THE HISTORY OF THE  
COUNTRY AND THE PEOPLE WHO INHABIT IT



## ADMIRATION.

4



*This Passion causes but little agitation in the mind, & therefore alters but very little the parts of the face; nevertheless the eye-brow rises; the eye opens a little more than ordinary; the eye-ball placed equally between the eye-lids, appears fix'd on the object; the mouth half opens & makes no sensible alteration in the cheeks.*





ADMIRATION WITH ASTONISHMENT. 5



*The motions that accompany this Passion, are hardly different from those of simple admiration, only they are more lively & stronger marked; the eye brows more elevated, the eyes more open, the eye ball further from the lower eye lid, and more steadily fixed. The mouth is more open, and all the parts in a much stronger emotion.*





# VENERATION.

6



*Admiration begets esteem, and this produces veneration, which, when it has for its object something divine or beyond our comprehension, makes the face decline, and the eyebrows bend down; the eyes are almost shut and fix'd, the mouth is shut. These motions are gentle, and produce but little alteration in the other parts.*

1. A





# RAPTURE.

7



*Altho' rapture has the same object as veneration, only considered in a different manner, its motions are not the same; the head inclines to the left side; the eye-balls and eye-brows rise directly up; the mouth half opens, and the two corners are also a little turned up. The other parts remain in their natural state.*



DESIRE.

8



*This Passion brings the eye-brows close together and forwards towards the eyes, which are more open than ordinary; the eye-ball is enflamed, and places it self in the middle of the eye; the nostrils rise up, & are contracted towards the eyes; the mouth half opens, & the spirits being in motion give a lively glowing colour.*



THE HISTORY OF THE



# JOY WITH TRANQUILLITY.

9



*Very little alteration is remarked in the face of those that feel within themselves the sweetness of joy; the forehead is serene; the eye-brow without motion, elevated in its middle; the eye pretty open & with a laughing air; the eye-ball lovely & shining; the corners of the mouth turn up a little; the complexion is lively; the cheeks and lips red.*

11. 07





# LAUGHTER.

10



*Laughter, which is produced by joy mix'd with surprise, makes the eye-brows rise towards the middle of y<sup>e</sup> eye & bend down towards y<sup>e</sup> sides of the nose; y<sup>e</sup> eyes are almost shut & sometimes appear wet, or shed tears, which make no alteration in the face; the mouth half open, shews the teeth; the corners of the mouth, drawn back, cause a wrinkle in y<sup>e</sup> cheeks, which appear so swell'd as to hide the eyes in some measure, y<sup>e</sup> nostrils are open, & all the face is of a red colour.*



## ACUTE PAIN.

11



*Acute pain makes the eye-brows approach one another, & rise towards the middle; the eye-ball is hid under the eye-brow; the nostrils rise and make a wrinkle in the cheeks; the mouth half opens and draws back. All the parts of the face are agitated in proportion to the violence of the pain.*





# SIMPLE BODILY PAIN.

12



*This Passion produces proportionally the same motions as  $\gamma^e$  last, but not so strong. The eye-brows do not approach & rise so much. The eye-ball appears fixed on some object. The nostrils rise, but  $\gamma^e$  wrinkles in  $\gamma^e$  cheeks are less perceivable. The lips are further asunder towards  $\gamma^e$  middle, &  $\gamma^e$  mouth is half open*

7. 516



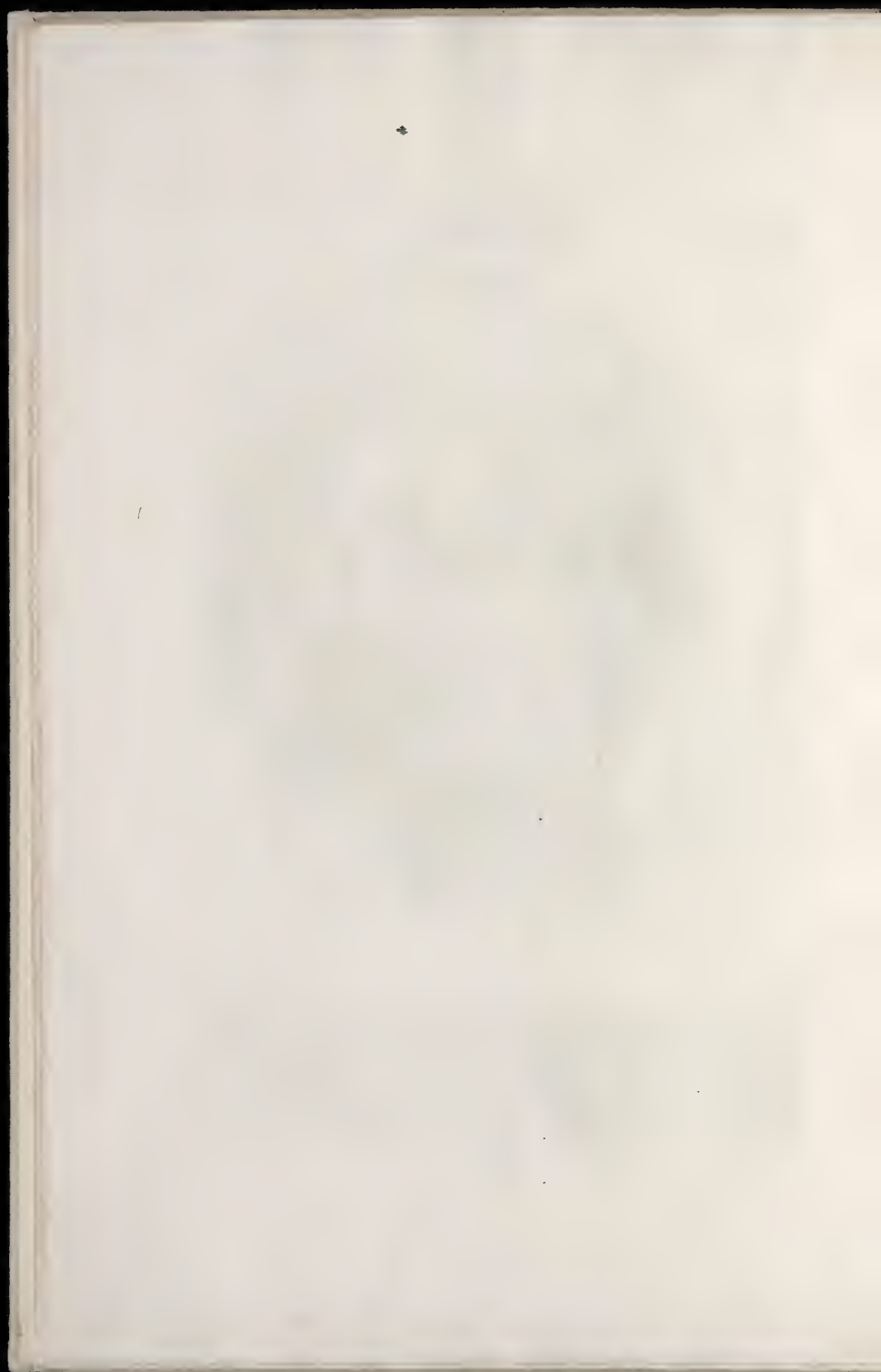


# SADNESS.

13

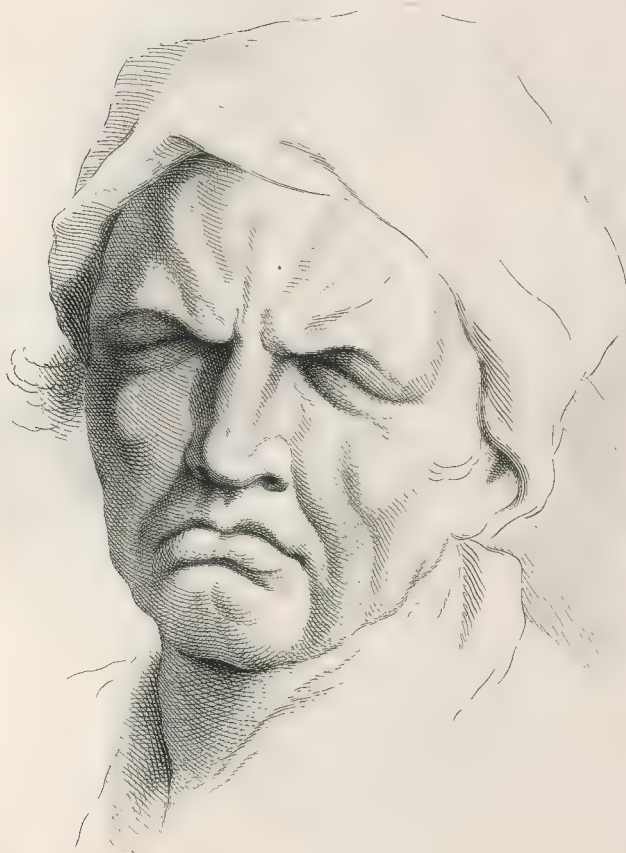


*The dejection that is produced by Sadness makes the eye brows rise towards y.<sup>e</sup> middle of the forehead more than towards the cheeks; the eye-ball appears full of perturbation; the white of the eye is yellow; the eye lids are drawn down & a little swell'd; all about the eyes is livid; the nostrills are drawn downward; the mouth is half open & the corners are drawn down; the head carelessly leaning on one of the shoulders; the face is of a lead colour, the lips pale.*



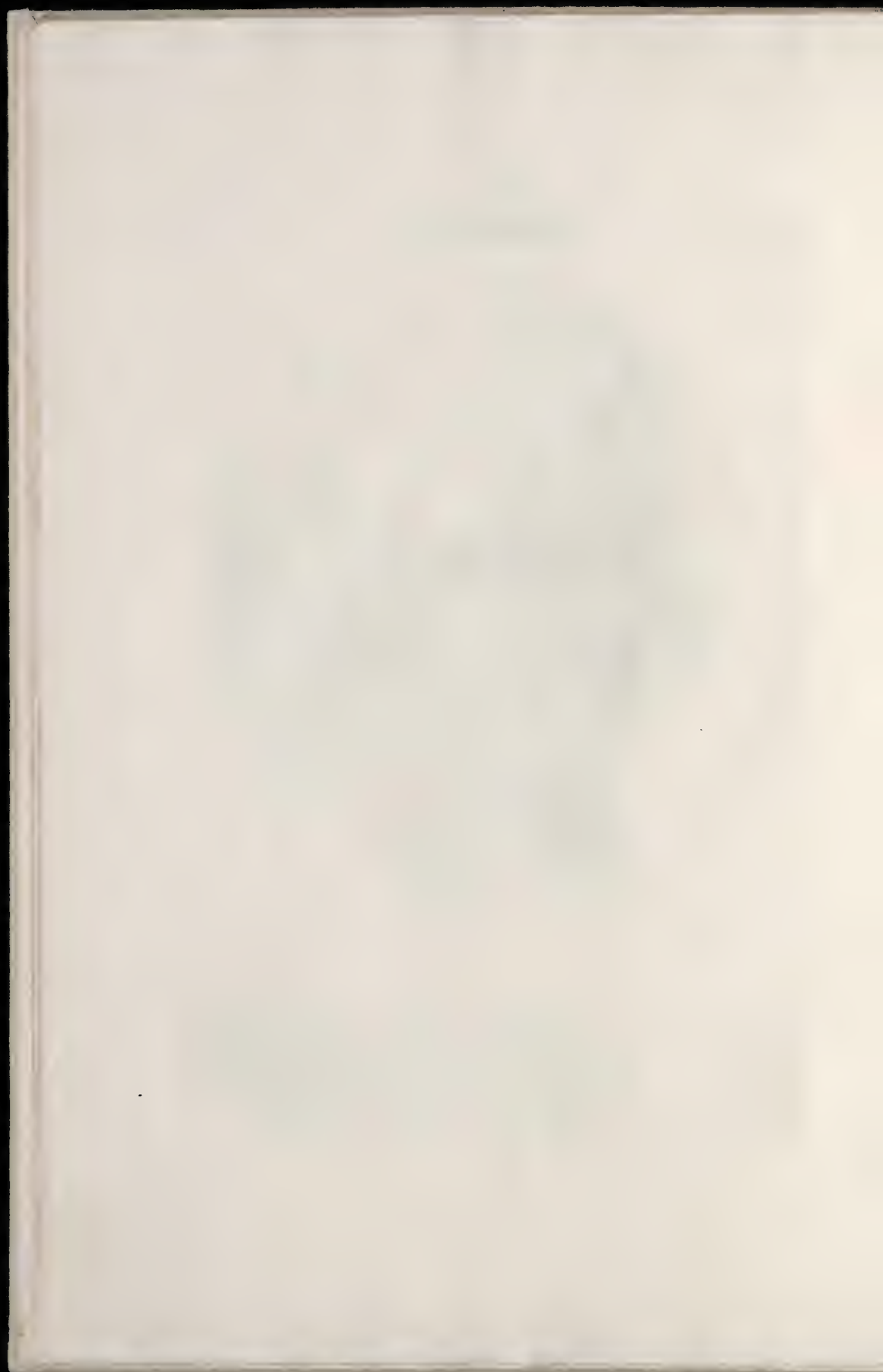
## WEEPING.

14



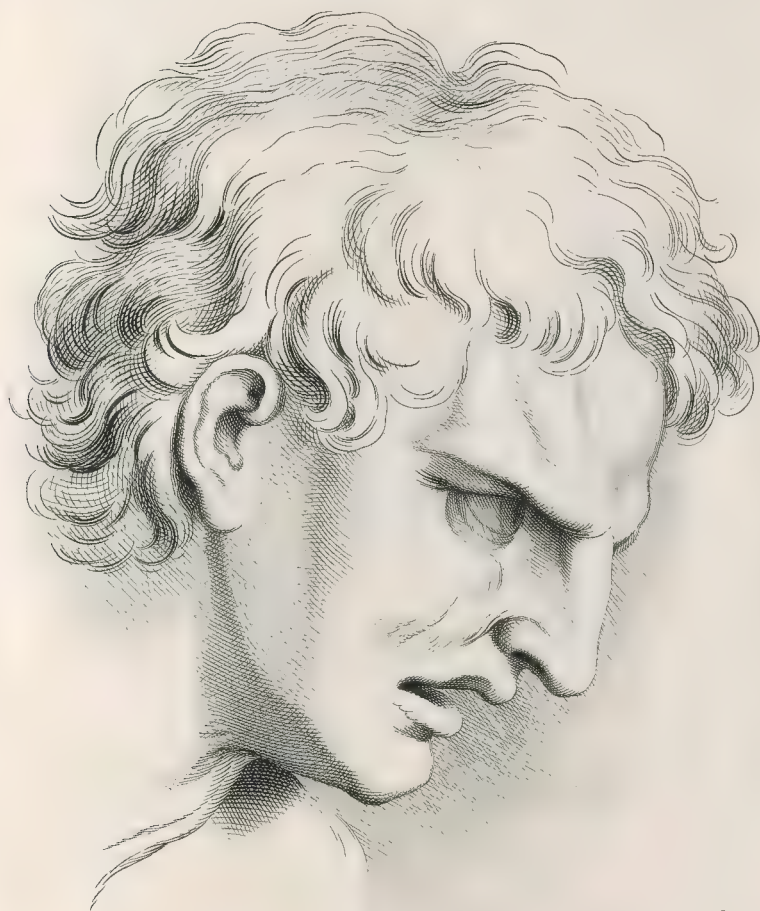
*The alterations that weeping causes are very strongly marked; the eye-brows sink down towards the middle of the forehead; the eyes are almost closed, wet, and drawn down towards the cheeks; the nostrils swell'd; the muscles and veins of the forehead appear; the mouth is shut, and the sides of it are drawn down making wrinkles on it; cheeks, the under lip pushed out, presses the upper one: all the face is wrinkled & contracted; its colour is red, especially about the eye-brows, the eyes, the nose, and the cheeks.*





# COMPASSION.

45



*The lively attention to the misfortunes of another, which is called Compassion, causes y<sup>e</sup> eyebrows to sink towards the middle of the fore-head; the eye-ball to be fix'd upon the object; the sides of the nostrils next y<sup>e</sup> nose to be a little elevated, making wrinkles in the cheeks; y<sup>e</sup> mouth to be open; the upper lip to be lifted up & thrust forwards; y<sup>e</sup> muscles & all y<sup>e</sup> parts of y<sup>e</sup> face sinking down & turning towards y<sup>e</sup> object which causes the Passion.*

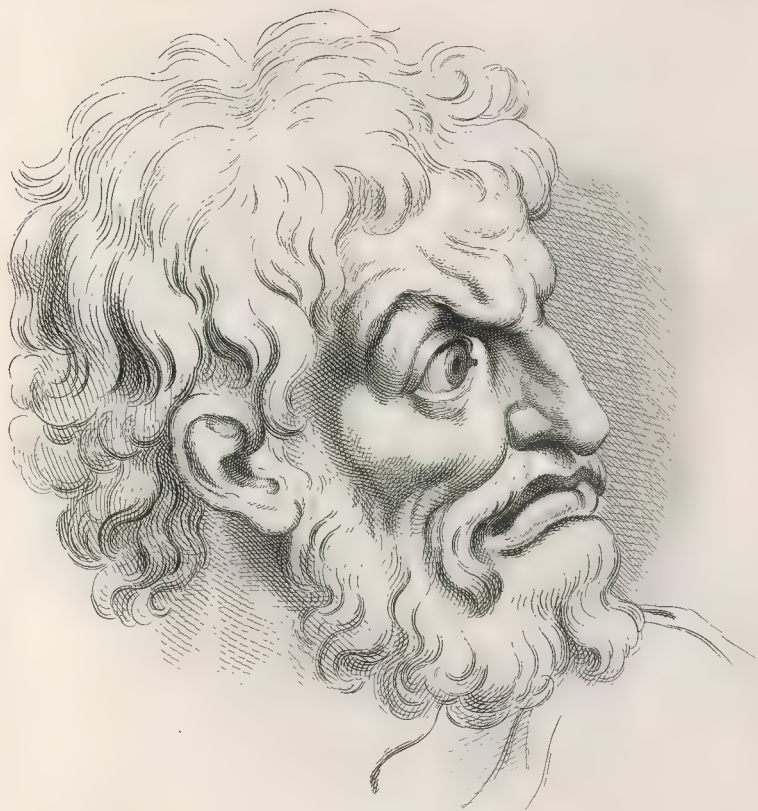
1. 13





# SCORN.

16



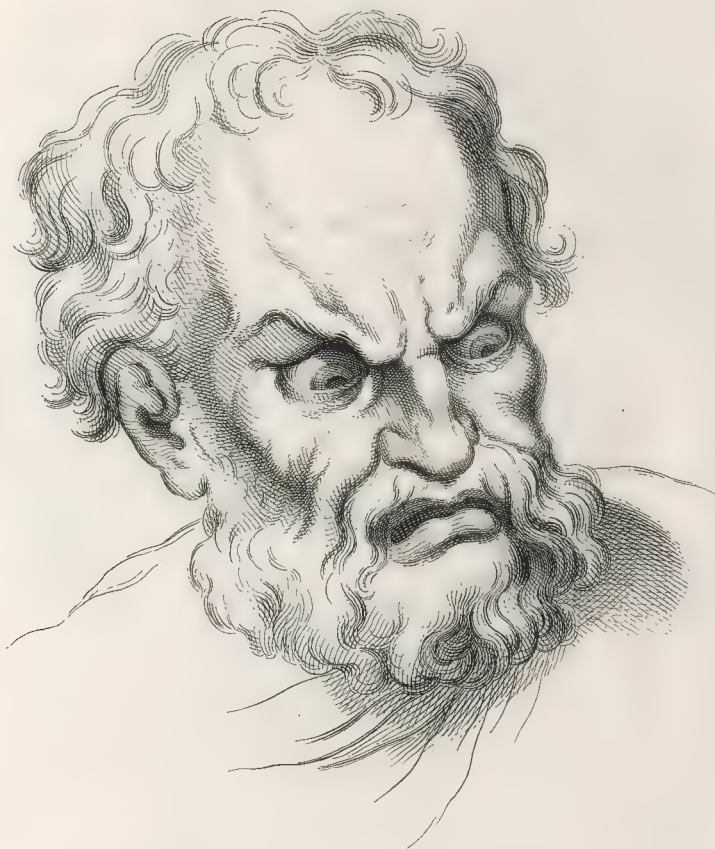
*The motions of Scorn are lively & strong; the forehead is wrinkled the eye brow is knit, the side of it next the nose sinks down, & the other side rises very much; the eye is very open, & the eye-ball is in the middle; the nostrils rise & draw towards the eyes & make wrinkles in the cheeks; the mouth shuts, its sides sinking down, & the under lip is pushed out beyond the upper one.*

7. 14



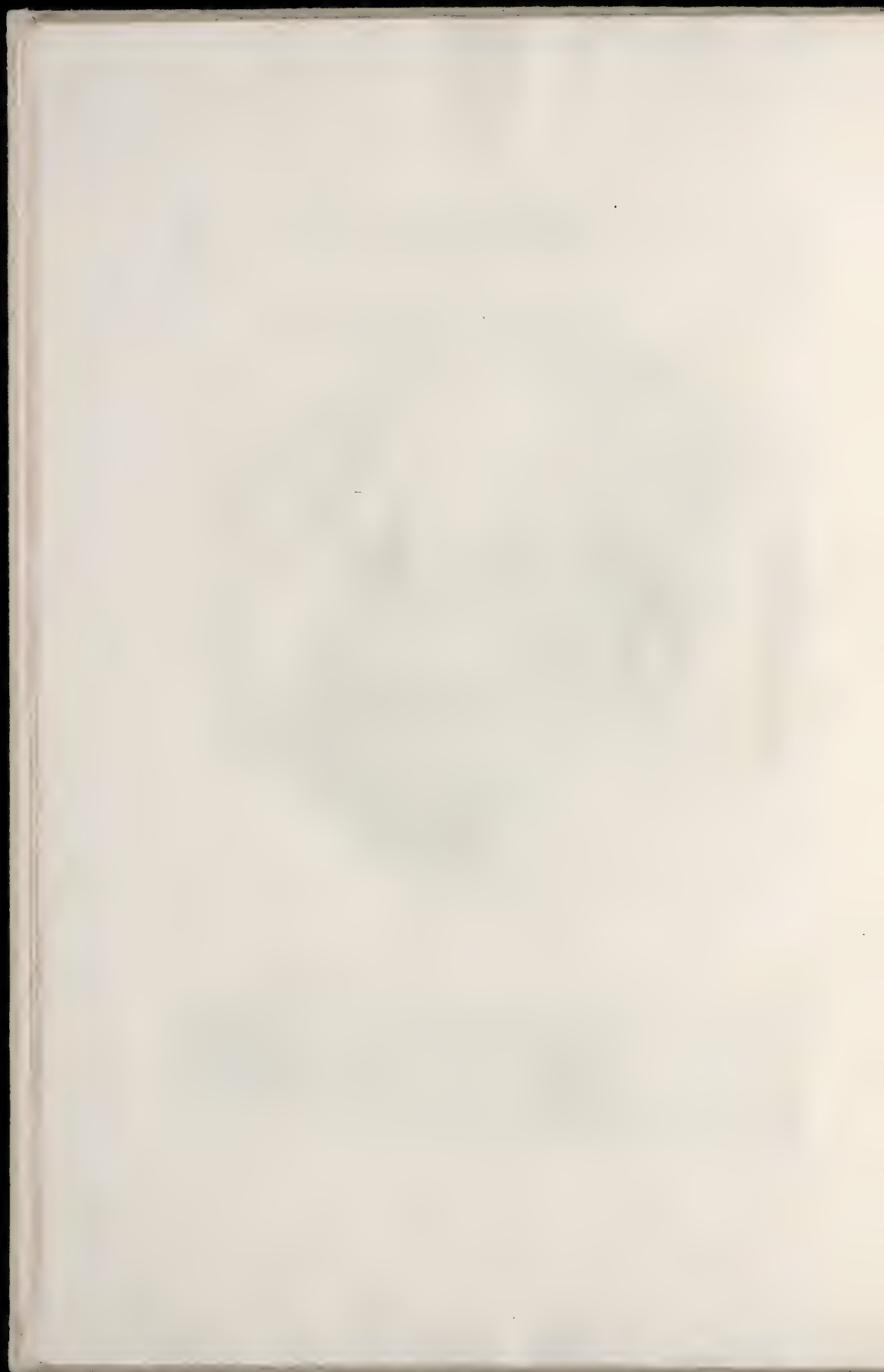
## HORROUR.

17



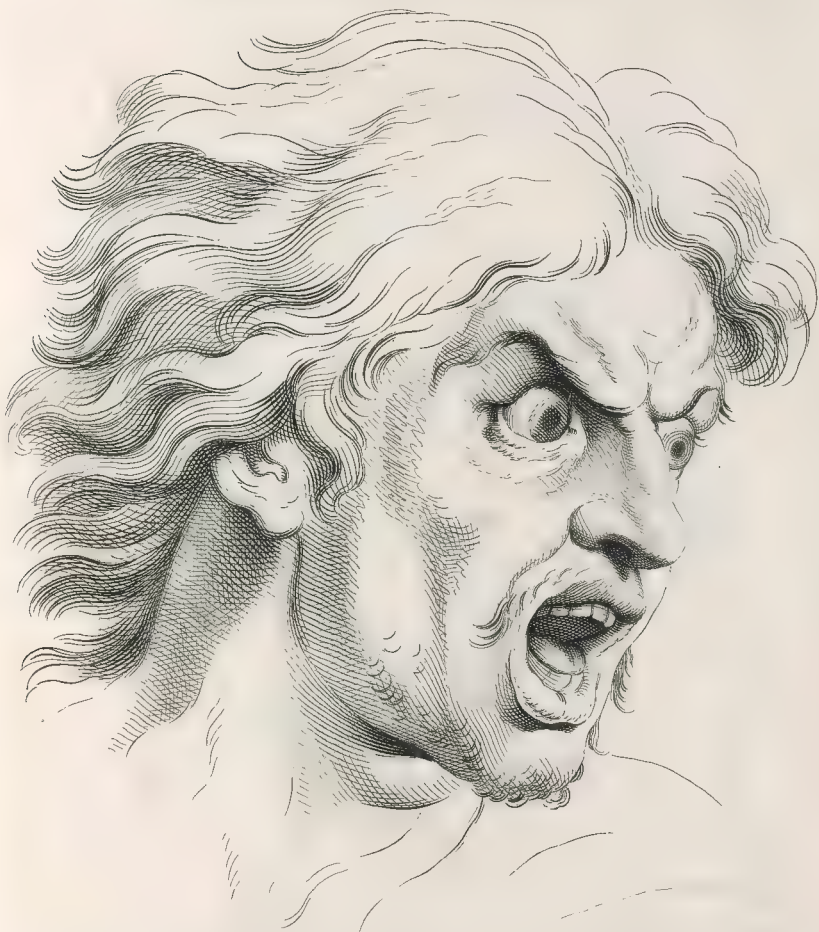
*An object despis'd sometimes causes horror, & then the eye-brow knits, & sinks a great deal more. The eye-ball placed at the bottom of the eye is half cover'd by the lower eye-lid; the mouth is half open, but closer in the middle than the sides, which being drawn back, make wrinkles on the cheeks; the face grows pale, & the eyes become livid; the muscles & the veins are marked.*



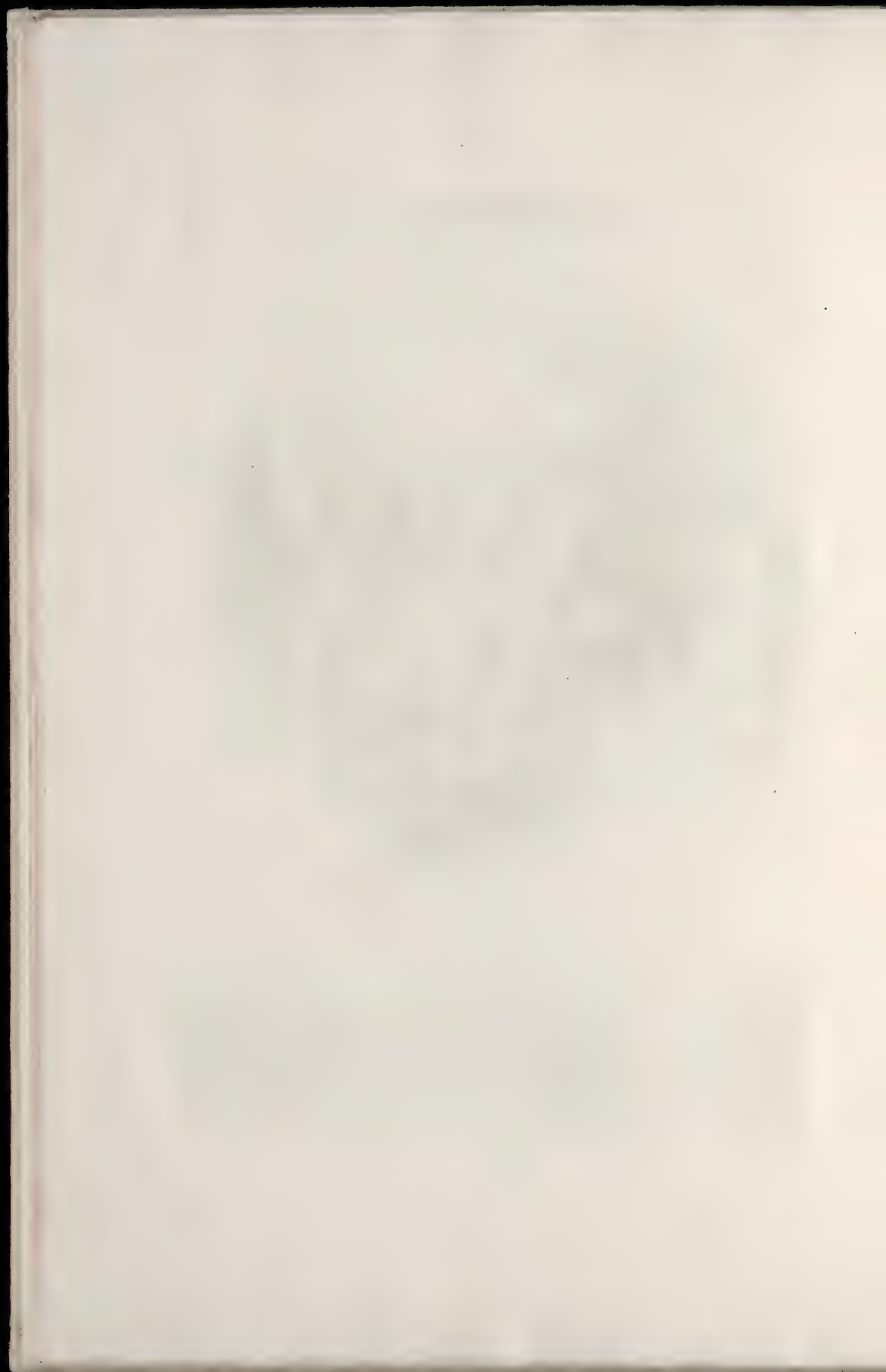


# TERROUR or FRIGHT.

κ<sup>p</sup>



*The violence of this Passum alters all the parts of the face; the eye-brow rises in the middle; its muscles are marked, swell'd, pressed one against y<sup>e</sup> other, & sunk towards y<sup>e</sup> nose, which draws up as well as y<sup>e</sup> nostrils; y<sup>e</sup> eyes are very open; y<sup>e</sup> upper eye lid is hid under y<sup>e</sup> eye brow; y<sup>e</sup> white of y<sup>e</sup> eye is encompassed with red; y<sup>e</sup> eye ball fixes toward y<sup>e</sup> lower part of y<sup>e</sup> eye; y<sup>e</sup> lower part of y<sup>e</sup> eye lid swells & becomes livid; y<sup>e</sup> muscles of y<sup>e</sup> nose & cheeks swell, & these last terminate in a point toward y<sup>e</sup> sides of y<sup>e</sup> nostrils; y<sup>e</sup> mouth is very open, & its corners very apparent; y<sup>e</sup> muscles & veins of y<sup>e</sup> neck stretch'd; y<sup>e</sup> hair stands an end; y<sup>e</sup> colour of y<sup>e</sup> face, that is y<sup>e</sup> end of the nose, y<sup>e</sup> lips, y<sup>e</sup> ears, & round y<sup>e</sup> eyes is pale & livid; to conclude all ought to be strongly marked.*



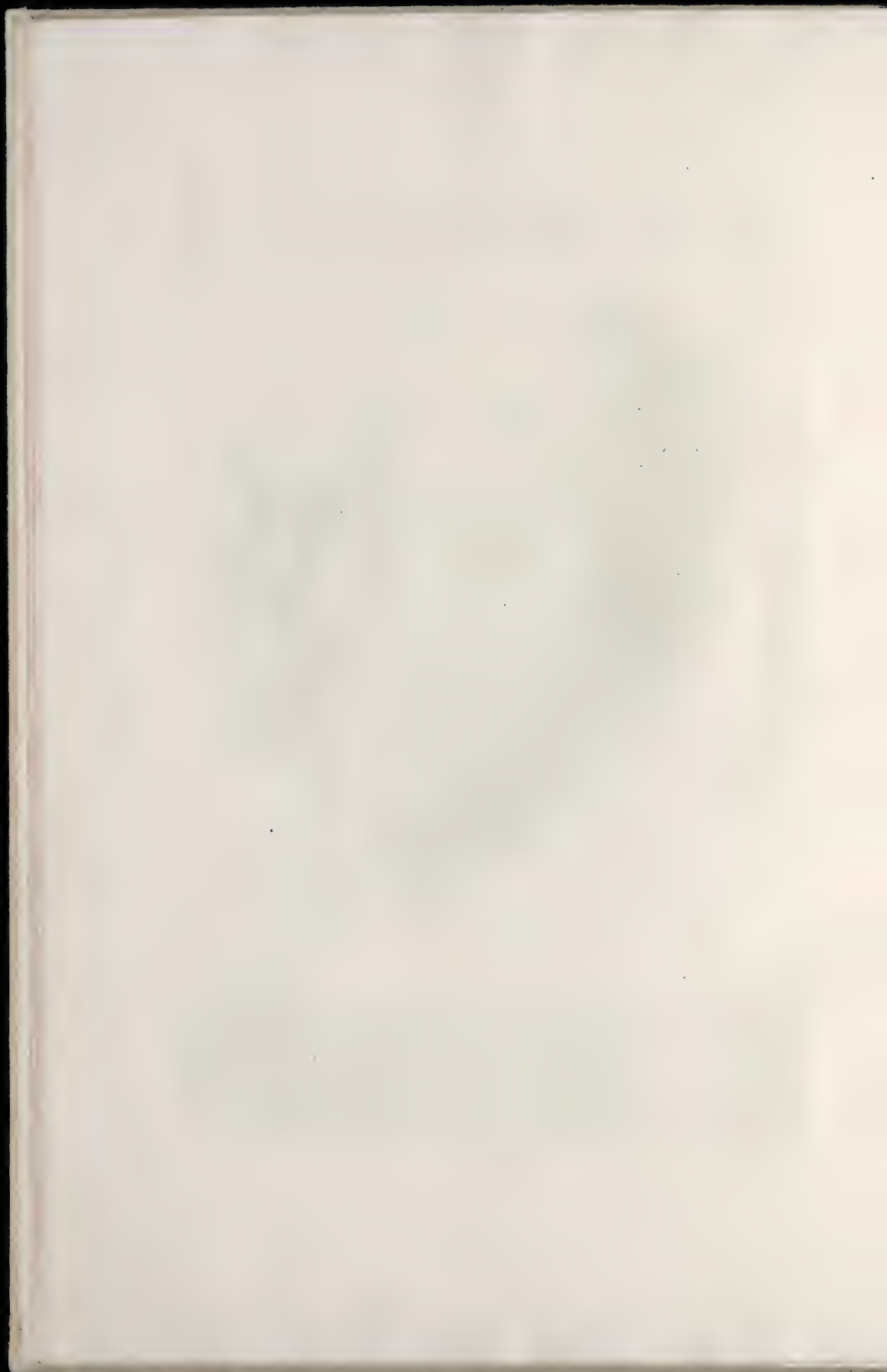


# ANGER.

19

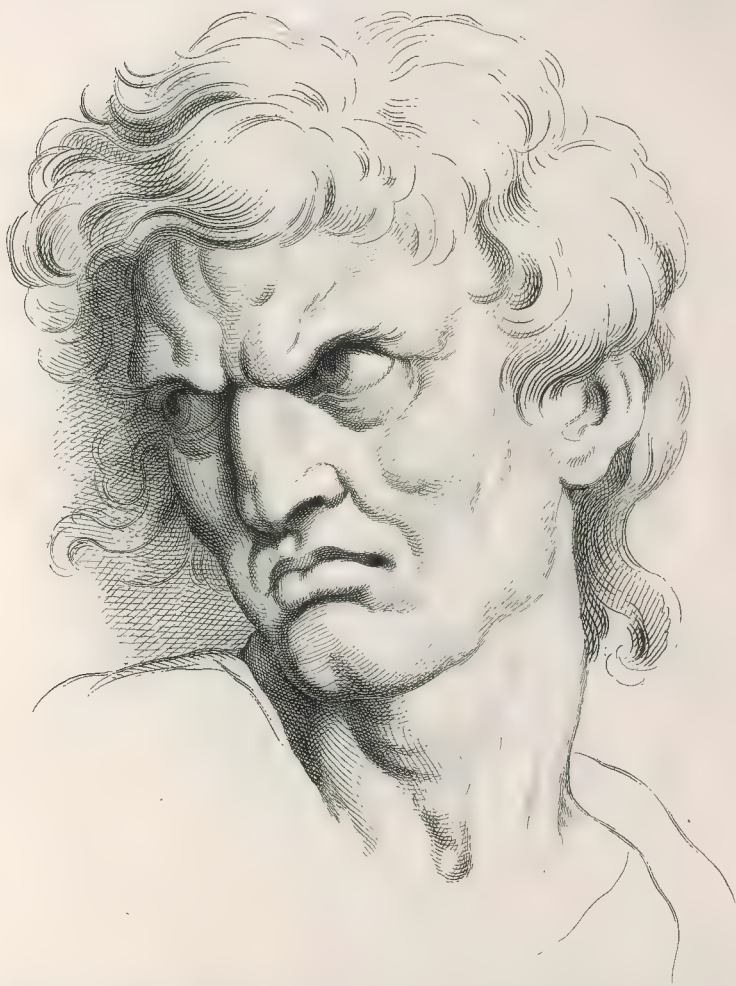


*The effects of Anger show its nature. The eyes become red & enflamed; y<sup>e</sup> eye-ball is staring & sparkling; the eye-brows are sometimes elevated, & sometimes sunk down equally; the forehead is very much wrinkled, with wrinkles between the eyes; the nostrils are open & enlarged; y<sup>e</sup> lips pressing against one another; the under one rising over the upper one, leaves the corners of the mouth a little open, making a cruel & disdainfull grin.*



## HATRED or JEALOUSY.

20



*This Passion wrinkles the forehead; the eye-brows are sunk down & knit; the eye-ball is half hid under the eye-brows, which turn towards the object; it should appear full of fire as well as the white of the eye & the eye lid; the nostrils are pale, open, more marked than ordinary, & drawn backward so as to make wrinkles in the cheeks; the mouth is so shut as to show the teeth are closed; the corners of the mouth are drawn back & very much sunk down; the muscles of the jaw appear sunk; the colour of the face is partly enflamed & partly yellowish; the lips pale or livid.*



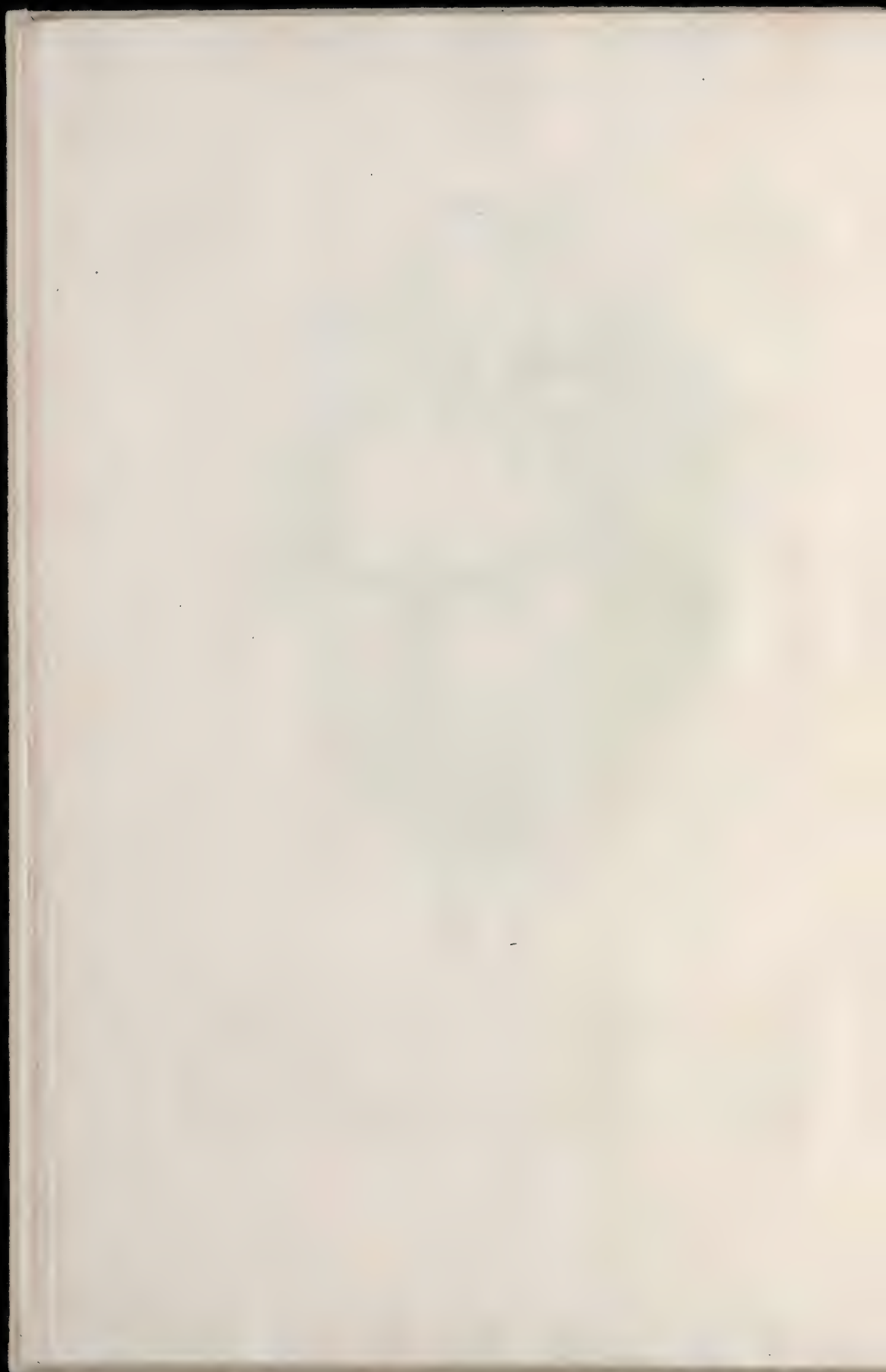


# DESPAIR.

21

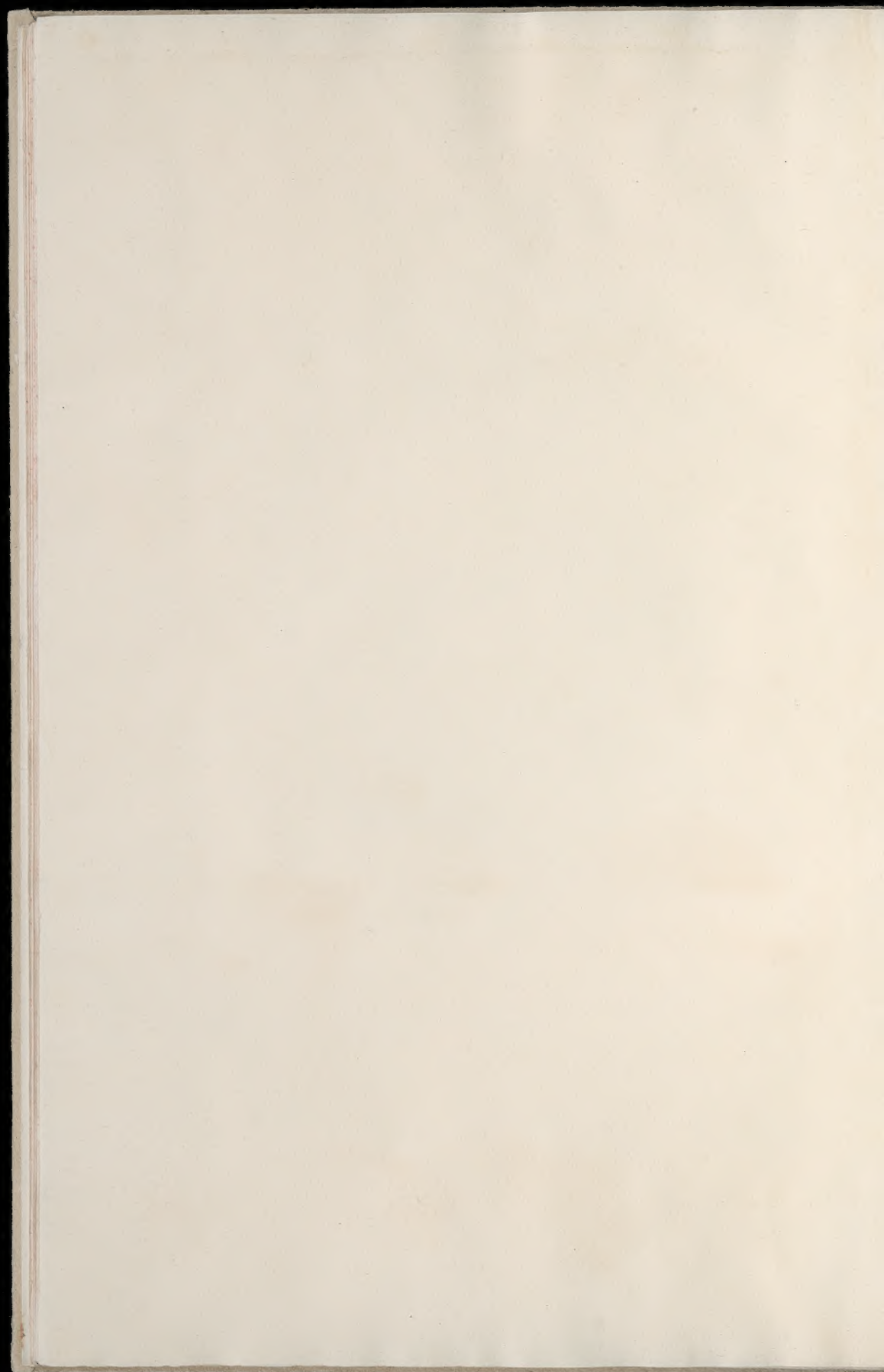


*As this Passion is extraam, its motions are so likewise; the forehead wrinkles from the top to the bottom, the eye brows bend down over y<sup>e</sup> eyes, & press one another on y<sup>e</sup> sides of y<sup>e</sup> nose; the eye seems to be on fire, & full of blood; y<sup>e</sup> eye ball is disturbed, hid under y<sup>e</sup> eye brow, sparkling, & unfix'd; y<sup>e</sup> eye lid is swell'd & land; y<sup>e</sup> nostrils are large, open, & lifted up; y<sup>e</sup> end of y<sup>e</sup> nose sinks down; y<sup>e</sup> muscles tendons & veins are swell'd & stretch'd; y<sup>e</sup> upper part of y<sup>e</sup> cheeks is large, marked, & narrow towards y<sup>e</sup> jaw; y<sup>e</sup> mouth drawn backwards is more open at y<sup>e</sup> sides than in y<sup>e</sup> middle; y<sup>e</sup> lower lip is large & turned out; they gnash their teeth; they foam; they bite their lips, which are pale, as is y<sup>e</sup> rest of y<sup>e</sup> face; y<sup>e</sup> hair is straight & stands on end.*









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